

**ASSONANCE AS A PHONOPOETIC DEVICE IN ANVAR OBIDJON'S CHILDREN'S
POETRY**

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Abstract: Situated within contemporary Uzbek linguopoetic scholarship, this study examines assonance as a key phonopoetic resource in Anvar Obidjon's children's poetry, showing how vowel patterning intensifies meaning and strengthens emotional as well as stylistic impact. Assonance is understood as the recurrence of identical or closely related vowels that creates a noticeable euphony in poetic speech. The article integrates close reading with selective quantitative observation to highlight how recurrent vowel sequences shape rhythm, cohesion, and expressivity. In a representative fragment, the high concentration of the vowel /a/ produces an open, lively sound texture, while deliberate vowel prolongation inside words functions as an audible marker of heightened feeling in the lyrical voice. The analysis distinguishes two recurring manifestations of assonance in Obidjon's verse: (1) targeted repetition or lengthening of a vowel within a word or short phrase to amplify expressivity, and (2) broader vowel alignment across multiple words to secure overall harmony and rhythmic continuity. These patterns support pragmatic effects typical of children's poetry—such as intensification, amazement, prolonged action, urging, irony, discomfort, and fear—while preserving musicality and readability.

Key words: Assonance; phonopoetics; phonostylistics; vowel repetition; expressive prosody; children's poetry; Anvar Obidjon; sound symbolism; euphony.

Introduction. In poetic discourse, sound is not a neutral container for meaning: it actively shapes how meaning is perceived, felt, and remembered. Within contemporary Uzbek linguopoetic scholarship, increasing attention has been paid to the ways phonetic form contributes to imagery, emotional colouring, and the overall aesthetic impact of verse. In the post-1990s development of linguopoetics, research has expanded toward phonostylistics, phonosemantics, and phonographic devices, and scholars have repeatedly emphasized that sound patterning in poetry can intensify meaning, reveal the lyrical persona's inner state, and strengthen the reader's emotional response¹.

At the same time, the scientific description of sound harmony in real speech and poetic flow remains uneven: although phonological and phonetic properties have been widely studied, the systematic study of how harmonious sound sequences support fluency, voice modulation, and emotive-expressive influence in communication has not been fully resolved—especially regarding the regularities of vowel clustering in emphasized positions. This is particularly

¹Gryaznova, A. T. *Linguistic Analysis of a Literary Text: Approaches and Directions*. Moscow: Moscow State Pedagogical University (MPGU), 2008. 307 pp.

relevant for children's literature, where musicality and clarity are not merely aesthetic preferences but also align with children's speech development and perception of rhythm. The educational and expressive value of vowel use becomes visible in how children naturally attempt to prolong and stack vowels in early vocalization, and how accurate vowel articulation supports fuller communication.

Against this background, the present article explores assonance—understood as euphony created by repeating identical or closely related vowels—as a productive phonopoetic device in Anvar Obidjon's children's poetry. The central aim is to show how vowel repetition and vowel alignment operate not only as “beautifying” sound effects, but also as meaning-forming mechanisms that reinforce expressivity, rhythm, and stylistic colour. Special attention is given to the poet's purposeful concentration of certain vowels (notably /a/ in representative fragments) and to vowel “stacking” inside words as a cue to heightened psychological or emotional states in the lyrical voice².

The analysis proceeds from a linguopoetic and phonostylistic perspective and addresses the following tasks: (1) to clarify the functional load of assonance in the poet's children's verse; (2) to describe its two recurring manifestations—vowel repetition/lengthening within a word or phrase, and broader vowel alignment across different words to secure harmony and cohesion; and (3) to interpret how these patterns generate pragmatic-emotional meanings such as intensification, amazement, continued action, irony, discomfort, and fear.

Methodology. This study applies a linguopoetic and phonostylistic procedure to Anvar Obidjon's children's poems, using representative fragments in which vowel-based expressivity is graphically and acoustically salient (for instance, forms with visible elongation such as o'yla-a-ab, Mo'-o'-jiza, g'alati-i-i-i). The material is treated as poetic speech where sound organization is meaning-bearing; therefore, all orthographic indicators of stretching (hyphens, repeated vowel letters) are preserved during analysis as deliberate phonopoetic signals. Assonance is operationally defined as euphony created by repeating identical or closely related vowels, including cases where a vowel is “layered” or prolonged inside a word to foreground emotion and expressivity.

On this basis, each selected fragment is examined in two complementary steps. First, the analysis identifies vowel recurrences and determines whether the prominence is local (within a word/short phrase) or distributed across the line/text. Second, the identified patterns are interpreted in relation to the communicative situation typical of children's poetry (playfulness, urging, surprise, fear, irony, etc.), treating meaning as a contextual outcome of the sound pattern rather than a purely decorative effect. Coding follows the article's two-category model. Type 1 (local/intra-word assonance) includes purposeful repetition or stacking of a target vowel to intensify emotional-expressive colouring and stylistic vividness. Type 2 (text-level alignment) is recorded when vowels in different words are harmonized to secure overall melody and cohesion. Particular weight is given to cases where the emphasized vowel is repeated two, three, four, or more times, since multi-repetition is treated as a strong marker of phonopoetic highlighting. To support qualitative interpretation with measurable evidence, a selective quantitative check is carried out on representative passages: for example, one excerpt is

²Doniyorov, H., & Yo'ldoshev, B. *Literary Language and Artistic Style*. Tashkent: Fan, 1988. 208 pp.; Karimov, S. *Phonetic Stylistics of the Uzbek Language*. Samarkand: SamDU, 2016. 152 pp.; Doniyorov, H., & Yo'ldoshev, B. *Functional Stylistics of the Uzbek Language*. Samarkand: SamDU, 2010. 192 pp.; and others.

evaluated via sound-token counting, showing dominance of a specific vowel (e.g., /a/) as a structural cue to heightened liveliness and expressivity.

Results. The analysis of Anvar Obidjon's children's poems shows that assonance is realized through both measurable vowel dominance in selected fragments and systematic vowel-patterning strategies across lines and texts. In the poem "Hali o'zim bolaman-ku!" (from "G'alati maktublar"), the examined fragment contains 46 sound positions built from 19 distinct sounds; the vowel /a/ occurs 15 times ($\approx 33\%$), while /n/ and /o/ occur 7 times each; /t/ and /i/ occur 5 times; /d/ and /m/ occur 4 times; /j/ occurs 3 times; /g/ and /y/ occur 2 times, and the remaining sounds appear once each³.

Across the collected material, two recurring realizations of assonance are attested. The first is local / intra-word repetition, where a selected vowel is repeated or "stacked" in order to intensify expressivity and stylistic colouring. The second is text-level vowel alignment, where vowels in different words are arranged to reinforce overall melodiousness and internal harmony; this type is especially frequent in children's poetry.

Functionally, local vowel repetition is associated with a wide range of pragmatic-emotional meanings. The material records at least the following effects: intensification, surprise/amazement, and prolonged or repeated action (illustrated with elongated forms in the poems), alongside additional meanings such as objection, irony/taunting, discomfort, physiological state marking, imitation, fear, modality, and degree.

A recurring structural feature is that the emphasized vowel may be repeated two, three, four, or more times, and such multi-repetition functions as a strong cue of phonopoetic prominence. Finally, the collected material supports the conclusion that Obidjon makes productive and frequent use of assonance based on vowel repetition in his children's poetry.

Discussion. The quantitative dominance of /a/ in the chosen fragment is not random: it aligns with the poet's tendency to exploit the perceived openness, lightness, and playfulness of this vowel in child-oriented poetic speech.

In addition, the analysis suggests that Obidjon draws on features associated with children's pronunciation—particularly the perceived proximity of /a/ and /o/ in child speech—so that sound patterning does not merely decorate the line but supports a believable child-voice effect. The form with explicit vowel stacking (e.g., o'y-la-a-ab) is especially revealing because it turns an orthographic elongation into an expressive cue, making the character's psychological state "audible" through the stretched vowel⁴.

Interpreting the two assonance types together clarifies how meaning is constructed at different levels. Local repetition behaves like an iconic signal: prolongation and multi-repetition naturally fit meanings such as intensity, surprise, insistence, or fear because they mimic

³Kabilova, Z. *Phonosemantic Means of the Uzbek Language* (Abstract of a Candidate of Philology Dissertation). Tashkent, 2008. 25 pp.; Saparova, K. O. *A Comparative-Typological Study of Phonostylistics in the Russian and Uzbek Languages (Based on Phonovariants of Words)* (Abstract of a Doctor of Philology Dissertation). Tashkent, 2009. 50 pp.; Yaxshiyeva, G. *Phonographic Stylistic Devices in the Uzbek Language* (Abstract of a Candidate of Philology Dissertation). Tashkent, 1997. 25 pp.; and others.

⁴Hojiyev, A. *Explanatory Dictionary of Linguistic Terms*. Tashkent: O'zME, 2002, p. 19.

heightened or extended speech behavior. Text-level alignment, by contrast, operates as a cohesion mechanism: by harmonizing vowels across separate words, it strengthens rhythmic continuity and singability, which are central for children's poems that are meant to be read aloud and easily memorized.

These findings also speak to a broader linguistic issue raised in the source text: despite extensive phonological study, the scientific description of how sound harmony contributes to fluency, voice modulation, and expressive influence in speech has not been fully settled.

The present analysis contributes a structured, text-based account of how vowel harmony is exploited in a concrete children's-poetry corpus, showing that in Obidjon's verse assonance functions as a consistent strategy connecting sound form with pragmatic-emotional meaning.

Conclusion. Situated within contemporary Uzbek linguopoetic scholarship, this article has demonstrated that assonance in Anvar Obidjon's children's poetry functions as a systematic phonopoetic strategy rather than a decorative sound effect. The quantitative profile of a representative fragment (46 sound positions with /a/ occurring 15 times) shows purposeful vowel dominance that strengthens playfulness and emotional vividness, while forms such as o'yla-a-ab illustrate how vowel "stacking" can externalize a character's inner state through sound.

The results confirm two stable realizations of assonance in the poet's verse: (1) local/intra-word repetition or prolongation of a chosen vowel to intensify expressivity and stylistic colouring, and (2) text-level vowel alignment across different words to secure overall harmony and melodic cohesion—an especially frequent pattern in children's poetry.

The study also shows that multi-repetition (two, three, four, or more occurrences of an emphasized vowel) is a strong marker of phonopoetic highlighting and plays a key role in producing pragmatic-emotional meanings. These meanings include intensification, amazement, prolonged action, urging, regret, pleading, intimidation, and related communicative effects typical of child-oriented poetic speech.

Overall, the findings support the conclusion that Obidjon makes productive and consistent use of vowel-based assonance, shaping both the expressivity and the readability/singability of children's poems through controlled sound patterning.

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